

**STANDARD HARMONY
In Four Parts**

**A Set of Harmony Exercises for
SMMS/RSAMD**

Tom David Wilson

Set 9

Student Name.....

6 x 1/2 hour Lessons

Date for Completion of Set.....

Lesson 1: Use of the Passing Six-Three

Lesson 2: Use of the Circle of Fifths

Lesson 3: Use of the Chromatic Circle of Fifths

Lesson 4: Use of Secondary Dominants

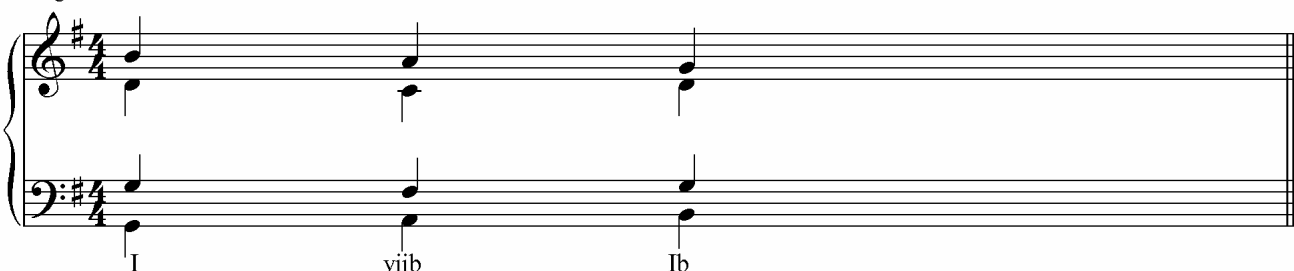
Lesson 5: Class Test a)

Lesson 6: Class Test b)

1. Use of the Passing Six-Three

In Set 5 you learned about the Passing Six-Four. The “Passing Six-Three” is very similar but with one subtle difference; in this case both inner parts dip down by step in the following manner:

Eg 124




The musical notation for Example 124 is in 4/4 time with a key signature of one sharp (F#). It consists of three measures. The first measure is the tonic chord (I), the second is the first inversion of the subdominant (viib), and the third is the subdominant chord (Ib). The bass line shows a descending stepwise motion: G2, F#2, E2. The treble line shows a descending stepwise motion: D4, C#4, B3. The chords are: I (G2, B3, D4), viib (F#2, A3, C#4), and Ib (E2, G2, B3).

The middle chord is now Chord viib as opposed to Chord Vc, hence the name. (Six-Three is the nomenclature for first inversion in Figured Bass.) Do not be alarmed at the supposed consecutive fifths as the middle fifth is a diminished fifth and the outer fifths are perfect fifths. This progression is permissible but it does not work so easily on the Sub-Dominant because of this propensity for consecutives and is best left for the Tonic.

It has a richer sound than the Passing Six-Four and its use would be indicative of the student’s wide harmonic technique. Furthermore, this progression, and its sister the Passing Six-Four, can be used with any part taking any line. Consider these various versions:

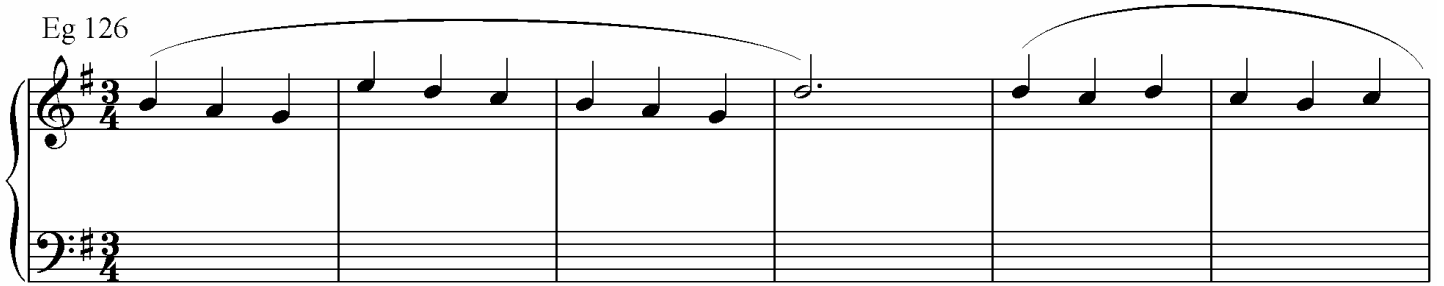
Eg 125



The musical notation for Example 125 is in 4/4 time with a key signature of one sharp (F#). It shows six measures, each containing a different version of the I-viib-Ib progression. The bass line for all measures is G2, F#2, E2. The treble line varies to accommodate the different chord voicings. The chords are: I (G2, B3, D4), viib (F#2, A3, C#4), and Ib (E2, G2, B3).

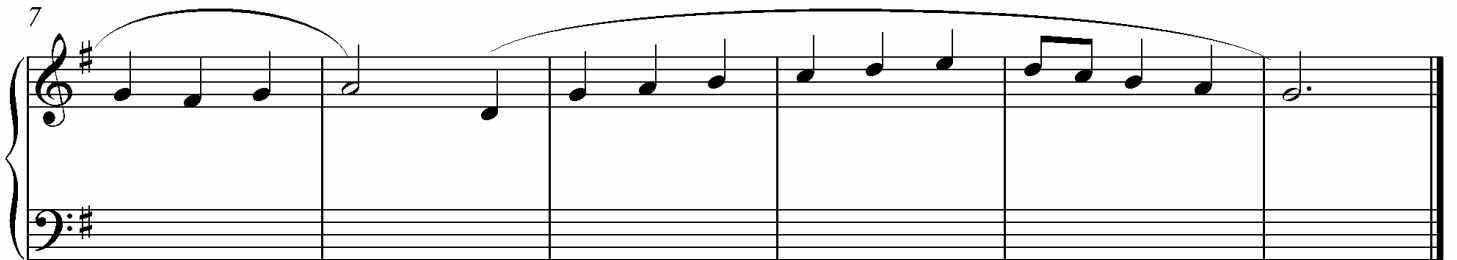
Now harmonise the following using as many versions of the Passing Six-Three and Passing Six Four as you can.

Eg 126

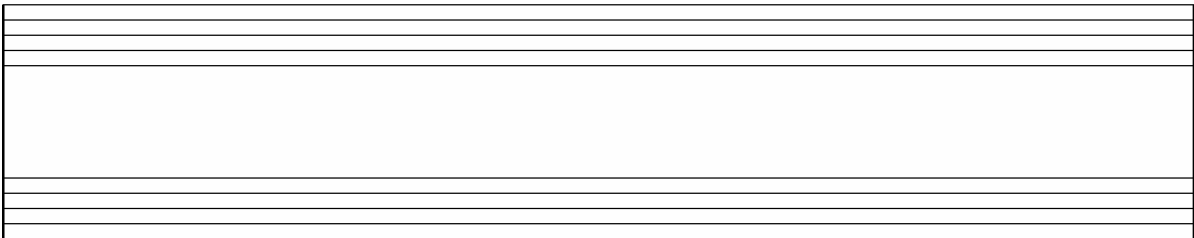


Musical notation for Example 126, showing a melodic line in the treble clef and a blank bass line. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of six measures: the first four measures are grouped by a slur and contain quarter notes (D4, E4, F#4, G4, A4, B4); the fifth measure is a dotted half note (C5); the sixth measure is a quarter note (B4) followed by a quarter rest. The bass line is empty.

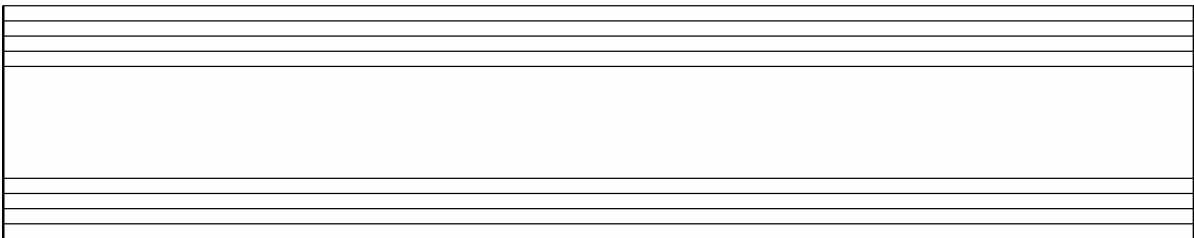
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Musical notation for Example 7, showing a melodic line in the treble clef and a blank bass line. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of six measures: the first three measures are grouped by a slur and contain quarter notes (D4, E4, F#4); the fourth measure is a dotted half note (G4); the fifth measure is a quarter note (A4) followed by a quarter rest; the sixth measure is a quarter note (B4) followed by a quarter rest. The bass line is empty.



An empty musical staff consisting of five lines, intended for the student to write their harmonization for Example 126.



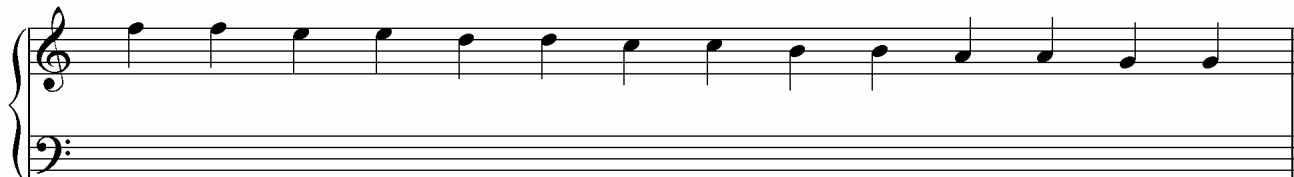
An empty musical staff consisting of five lines, intended for the student to write their harmonization for Example 7.

2. Use of the Circle of Fifths

The “Circle of Fifths” is a very strong progression, being a series of R^4 progressions (see Set 1). Its strength has led to its ubiquity throughout a wide range of styles and aesthetics. If you can apply it successfully you will be assured of a good passage of harmony of great strength.

You will need to look for a series of repeated notes in the Soprano:

Eg 127



Each note in the Soprano will become, alternately the Third and the Seventh of the chord thus:

Eg 128



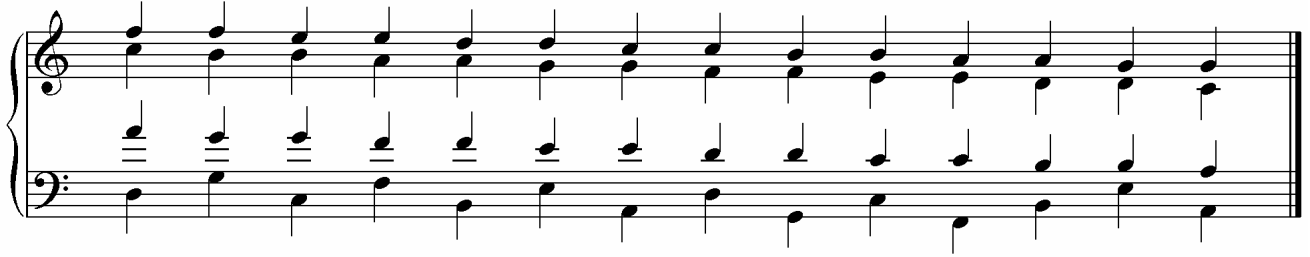
The Alto will do the same as the Soprano but in phase so that it will sound the Third when the Soprano has the Seventh and will sound the Seventh when the Soprano has the Third:

Eg 129



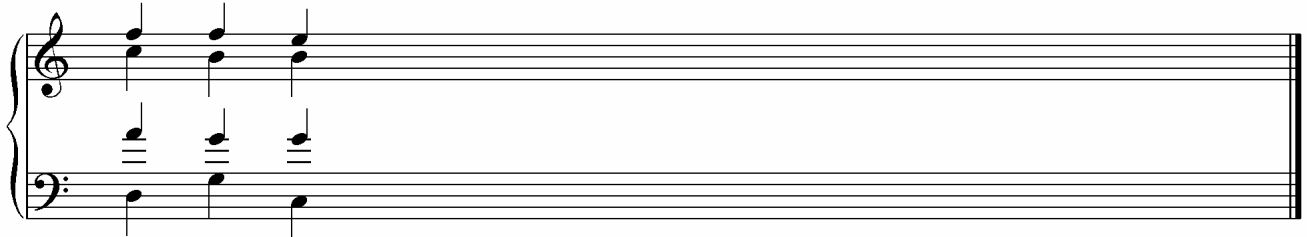
You will notice also that the Alto falls when the Soprano repeats its note and the Alto repeats its note as the Soprano falls. For the Tenor you must be careful not to produce consecutive fifths with the Bass so an easy method for generating its line is to place it a third under the Alto describing a similar line:

Eg 130



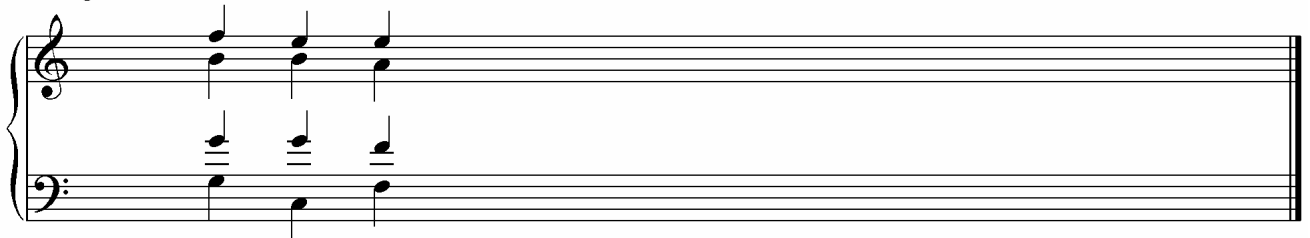
For Eg 127 to Eg 130 you will notice that there are no key signatures or time signatures. This is because this progression will work on any beat and, to a certain extent, the sense of Tonic is suspended during its progress. For this reason it has often been used as an aid to modulation and in classical development sections of sonata movements. This is also the reason why these examples have not been figured with Roman Numerals. Of course you will not find a pattern in the Soprano as extensive as these examples but you are likely to find small sections of this pattern like this:

Eg 131



Or this:

Eg 132



Or this:

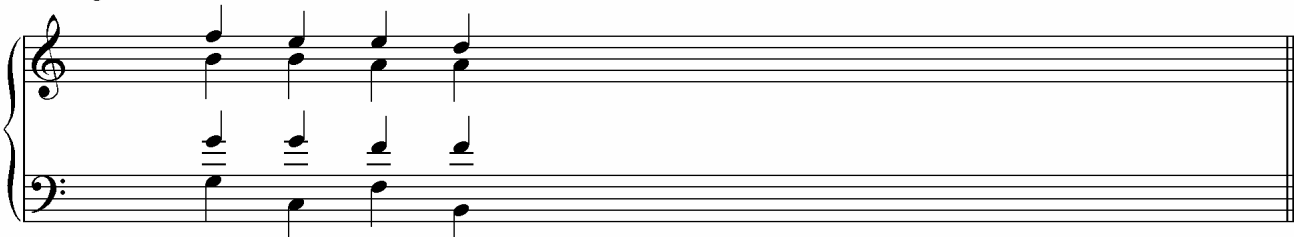
Eg 133



Musical notation for Example 133, showing a sequence of four chords in a grand staff. The treble clef contains a sequence of four chords, each with a half note in the upper voice and a half note in the lower voice. The bass clef contains a sequence of four chords, each with a half note in the lower voice and a half note in the upper voice. The chords are: C7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), G7 (G4, Bb4, D5, F5), and C7 (C4, E4, G4, Bb4).

Or this:

Eg 134



Musical notation for Example 134, showing a sequence of four chords in a grand staff. The treble clef contains a sequence of four chords, each with a half note in the upper voice and a half note in the lower voice. The bass clef contains a sequence of four chords, each with a half note in the lower voice and a half note in the upper voice. The chords are: C7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), G7 (G4, Bb4, D5, F5), and C7 (C4, E4, G4, Bb4).

Because each of these chords is a Seventh, they can be used in any inversion. This means that any voice can sound any line but before you try interchanging these lines you would do well to practise the above configuration many times until you are fully familiar with it.

Harmonise the following incorporating as many examples of the Circle of Fifths as you can.

Eg 135

The first system of musical notation for 'Eg 135' is written in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line starting on middle C, moving up stepwise through the first five notes of the scale (C, D, E, F, G), then a half note G, followed by a half note F, and ending with a half note E. The bass staff is empty. A slur covers the first five notes of the treble staff.

The second system of musical notation for 'Eg 135' is written in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line starting on middle C, moving up stepwise through the first five notes of the scale (C, D, E, F, G), then a half note G, followed by a half note F, and ending with a half note E. The bass staff is empty. A slur covers the first five notes of the treble staff. A measure rest is present in the first measure of the bass staff. The system ends with a double bar line.

An empty musical staff consisting of five horizontal lines, intended for student practice.

A second empty musical staff consisting of five horizontal lines, intended for student practice.

3. Use of the Chromatic Circle of Fifths

From time to time the Soprano line may describe a short, descending chromatic scale. Such moments can be very difficult to harmonise but a chromatic adjustment to the Circle of Fifths provides a very strong solution:

Eg 136



The musical notation for Example 136 consists of a grand staff with a treble clef and a bass clef. The treble clef staff contains a descending chromatic scale of eighth notes: G4, F#4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The bass clef staff contains a series of chords, each aligned with a note in the soprano line. The chords are: G4-F#4, G4-F4, G4-E4, G4-D4, G4-C4, G4-B3, G4-A3, G4-G3, G4-F3, G4-E3, G4-D3, G4-C3, G4-B2, G4-A2, G4-G2. The chords are all minor seventh chords, and the bass line is a descending chromatic scale of eighth notes: G3, F#3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

However, great care must be taken over the correct spelling of the enharmonics and it works best if the Sevenths are all minor sevenths. Mozart was very fond of this progression and you will find good examples of it in his 40th and 41st Symphonies.

Harmonise the following, incorporating some Chromatic Circle of Fifths progressions.

Eg 137

The first system of musical notation for 'Eg 137' is written in 4/4 time. The treble clef staff contains a melodic line with a slur over the first four notes (quarter notes: G4, A4, Bb4, C5) and another slur over the next four notes (quarter notes: D5, E5, F5, G5). The bass clef staff is empty.

The second system of musical notation for 'Eg 137' begins with a measure rest marked with the number '5'. The treble clef staff continues the melodic line with a slur over the first four notes (quarter notes: A4, Bb4, C5, D5) and another slur over the next four notes (quarter notes: E5, F5, G5, A5). The bass clef staff is empty.

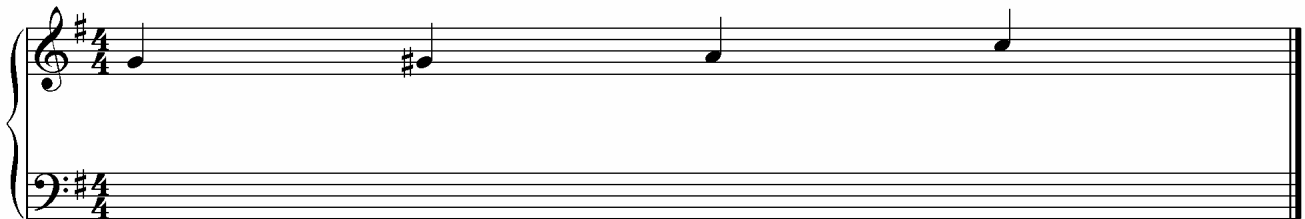
An empty musical staff consisting of five horizontal lines, intended for the student to write their own accompaniment for the first system.

A second empty musical staff consisting of five horizontal lines, intended for the student to write their own accompaniment for the second system.

4. Use of Secondary Dominants

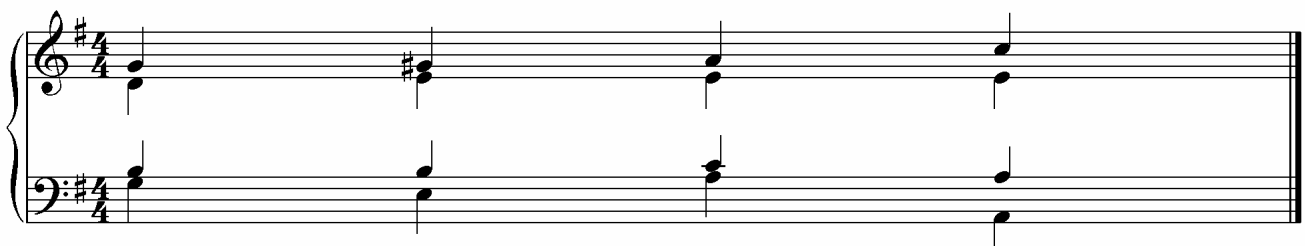
It is unfortunate that the Circle of Fifths and especially the Chromatic Circle of Fifths does not work so well in reverse, a Circle of Fourths if you will. This leaves us with the problem of how to harmonise patterns of ascending chromatic notes in the Soprano:

Eg 138



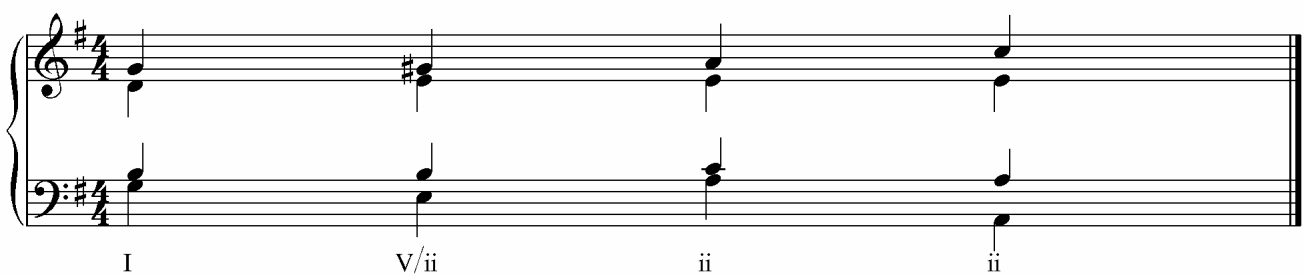
A good solution is to treat the G sharp as a leading note in a V-I progression out-with the Tonic:

Eg 139



In this case the Chord ii on the third beat has been preceded by its own Chord V. The figuration would be as follows:

Eg 140



So the second chord is described as Chord V of Chord ii or V/ii. (This can prove to be rather confusing and it would be worth your while to take your time, discuss it with your teacher and grasp fully this idea.)

Any chord can be strengthened by preceding it with its own dominant in this way and it is applicable in many situations not just a rising chromatic figure in the Soprano. These strengthening chords are called “Secondary Dominants” and they give us a name for the chromatically adjusted cadences described in Set 8:

Eg 141

Musical notation for Example 141, showing a harmonic progression in 4/4 time. The key signature is one sharp (F#). The progression consists of three measures: Ic, Vb⁷/vi, and vi.

And:

Eg 142

Musical notation for Example 142, showing a harmonic progression in 4/4 time. The key signature is one sharp (F#). The progression consists of four measures: I, Vb⁷/V, V, and I.

Secondary Dominants, Chromatic Adjustments to Cadences, Stock Progressions and Chromatic Passing Notes are all closely related. Their differences are subtle and largely depend on their context. You will want to use these devices extensively if your harmony is to be unencumbered and expressive. It will help you also to appreciate their use by the composers of the music you play.

Harmonise the following and try to incorporate as many Secondary Dominants as you can:

Eg 143

The first system of musical notation for 'Eg 143' consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with a slur over the first four measures and another slur over the last four measures. The notes in the treble staff are: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The bass staff is empty.

5

The second system of musical notation for 'Eg 143' consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with a slur over the first four measures and another slur over the last four measures. The notes in the treble staff are: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The bass staff is empty.

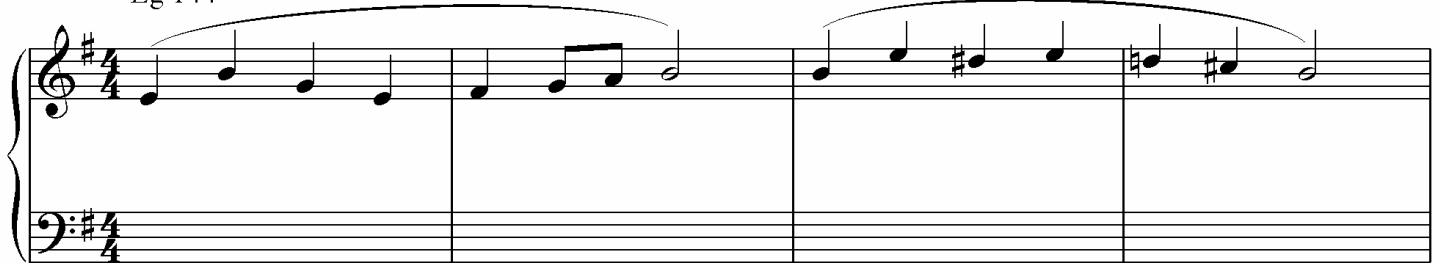
An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

5. Class Test a)

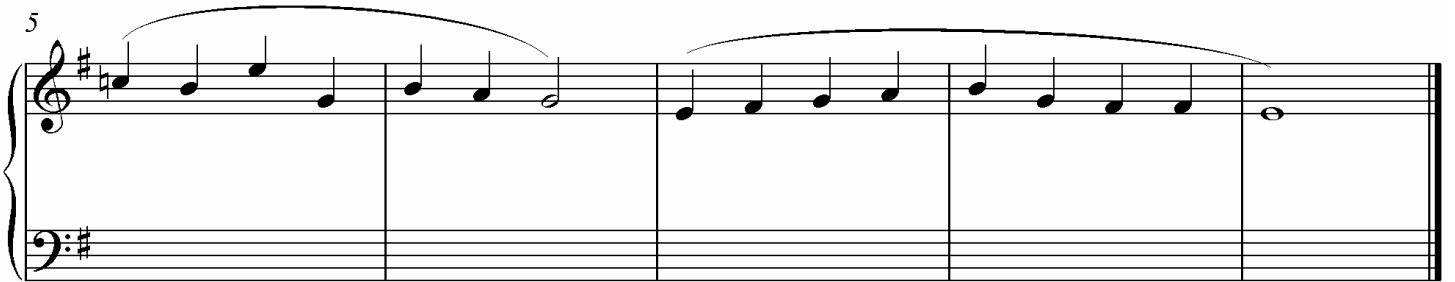
Harmonise the following:

Eg 144

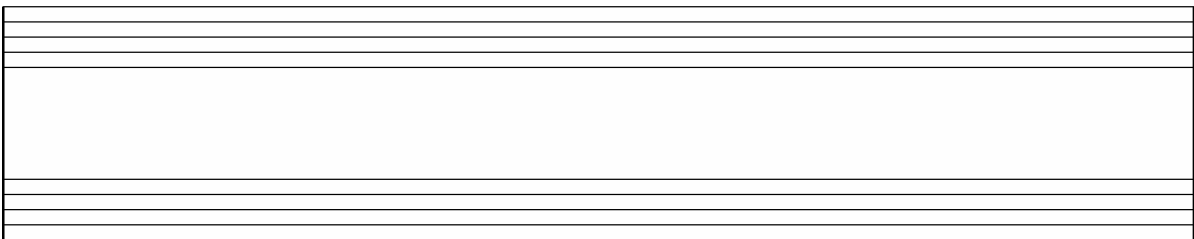


Musical notation for Example 144. It consists of a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#) and a 4/4 time signature. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass clef is empty.

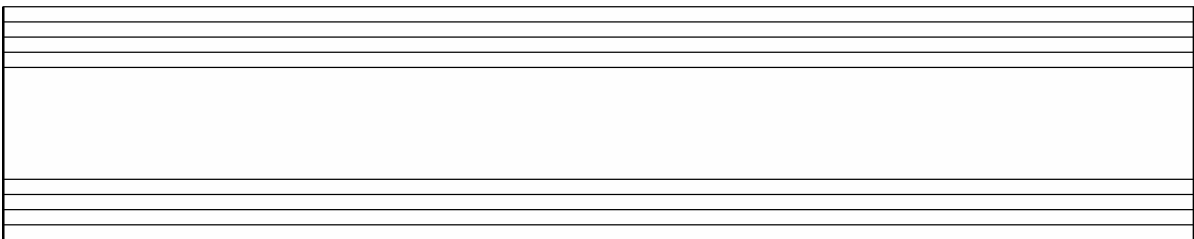
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Musical notation for Example 5. It consists of a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#) and a 4/4 time signature. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass clef is empty.



An empty grand staff consisting of a treble clef and a bass clef, both with a key signature of one sharp (F#) and a 4/4 time signature.



An empty grand staff consisting of a treble clef and a bass clef, both with a key signature of one sharp (F#) and a 4/4 time signature.

